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5 Things You Need to Know About Innis College: From an Upper Year Innis College Student!

Josie Meza Silva
INNIS LIFE

In my experience as an upper year student, these are the 5 most essential things every Innis College Student should know about. These are things I wish I knew about sooner, and resources that are super helpful to have in mind, especially as an incoming student. I hope this guide will help those students that are hesitant to venture out into the vast UofT campus (like I was). There are so many resources available that it can sometimes feel overwhelming trying to choose where to allocate your oh so precious free time. These suggestions will help enhance your time here at UofT, whether that be by giving academic advice or student life support. They have helped me tremendously over the years and remember there are so many resources available to benefit you and your time here!

1. Innis College Library

One place every Innis College Student must visit is the Innis College Library. Located on the second floor of Innis College's east wing, it is open Monday to Friday from 10 am to 5 pm, and is the perfect cozy and quiet space for independent studying. It's greatest treasure though, is Kate Johnson, the Innis College Librarian, and your new best friend!!! Kate is able to help with just about anything! From research to citation help, just email to book an appointment with Kate and you're guaranteed to find the support you need! You can also browse the broad selection of books, with collections on Innis College's Academic programs such as Cinema Studies, Writing & Rhetoric, and Urban Studies!

2. Innis Town Hall

Ahh yes! Maybe you are one of the students that, like myself, hadn't realized that attending a college that specializes in cinema studies means having access to a private theater! Innis's Town Hall theater is an amenity like no other, a private screening room right at the heart of your college, that is available for use through its own online booking portal . The Innis Town Hall hosts a wide variety of events throughout the fall and winter terms, available both in-person and online. For example, the Cinema Studies Student Union's (CINSSU) beloved "Free Friday Films" events that offer free, bi-weekly movie screenings at the Innis Town Hall for all Innis College Students. Check out CINSSU's social media pages for more information!

3. Innis Writing Center

The Innis College Writing Center is a dream come true for any student enrolled in a writing heavy course. The center offers students free help with their assignments during 50-minute appointments that must be booked ahead of time. Get personalised feedback from experienced Instructors at any stage of your writing process and ace that next assignment! With such a great service available to Innis College Students, it is no wonder appointments fill up quickly. If possible, check your syllabus ahead of time for due dates and book your appointment as soon as possible! This service is available for Innis College Students, students in any

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courses affiliated with Innis, or students in any of the Innis College First Year Seminars!.

4. **Sports and Recreation - Intramurals**
One thing to take advantage of here at UofT, are all the sports and recreation facilities! From the Athletic Center to Goldring, there are lots of options for students looking to stay physically fit! There are drop-in classes and online events you can participate in. You could also take part in Intramural sports with other Innis College Students. Even though I am the least athletically inclined person ever, I honestly and seriously recommend getting involved with Intramural sports here at Innis College, and I wish I had sooner! Not only is playing sports good for one's physical health, but doing so with your friends after class is really fun and a great stress reliever. For those looking to dip a toe into the world of sports and recreation, try joining the Innis College Co-Ed Dodgeball team as it is a great way to get comfortable with athletics and meet new people! Even if you are a busy student with a tight schedule, or a commuter student not on campus often, there is sure to be a sport available for you to participate in! If you haven't already registered for the Fall semester activities, be sure to reach out to the Innis College Student Societies, Athletic Directors, to get you set up!

5. Innis College Student Society
The Innis College Student Society (ICSS) is your place to go for all things student life and Innis! The ICSS is Innis College's student run governing council of appointed and elected members who work together to run events that help students be a part of the growing and diverse community we have here at Innis. The council has representatives for various student populations like commuter student reps, international reps, and graduate reps. Each rep is tasked with curating events throughout the school year to bring students together and have fun! Some events held previously include: a semi-formal, an art gala, an athletic banquet, graduate dinners, etc. These events are great for meeting other Innis College Students, I found some of my closest friends just by attending! Be sure to check out the ICSS on Social media for updates on upcoming events! Best of Luck!

2021 Orientation Recap

Emma Paulas
INNIS LIFE

A Snapshot of the Innis Orientation website displaying this year's theme.

Another Orientation at Innis has passed and this year marks the second year in which Orientation programming was entirely virtual. This decision came following Arts and Science Dean Melanie Woodin's announcement in June that, "students in Arts & Science will be permitted to attend their classes online for the first two weeks, until September 23rd." In an effort to make Orientation accessible to all first year students regardless of where they were located, the Orientation team, led by the Orientation Coordinators myself and Shivani Baldeo, made the decision to keep Orientation as three days of synchronous, online programming. Almost all events were hosted on Zoom, with the remaining activities happening on MS Teams Live. The events included a combination of social, academic, and wellness activities and focused on welcoming new students to the Innis Community.

With the idea of welcoming students in mind, the theme for this year's Orientation was "Innis Together: Make Yourself at Home." The "Innis Together" part of the theme integrates established Innis College branding into Orientation, with the hope of creating a lasting Innis College identity and to remind students that orientation and transitioning into university continues past the three days of Orientation in September. "Make Yourself at Home" highlights the close-knit community at Innis and what a "positive, warm and supportive environment" it is.

This year's Orientation brought some new changes to the programming, one of which being the integration of three leadership opportunities: the summer e-mentorship program, InSIGHT mentorship, and Orientation Leaders. This shift was intended to create more continuity, as well as allow an opportunity for students to foster meaningful connections with their mentors and the other first year students in their groups. InSIGHT Mentors were hired in the spring and assigned mentees for the entire year, including during Orientation.

Another change that was made was the addition of sustainable merchandise for the Orientation Kits. This year's kits included: a 15" x 16" tote bag, an "Innis Together" branded t-shirt, a package of bamboo utensils and a metal straw, flaming beaver socks, and an "Innis Together" lanyard. All of these items were purchased from a company called Fairware Promotional Products, which has a commitment to sustainable and ethically sourced products. The goal of the kits this year was to put together something that was sustainable and contained items that students could have long-lasting use of.

Innis Orientation saw a mix of recurring and new events this year. One past favourite that made a reappearance was the Keynote Speech and Quiz show by Adam Growe from Cash Cab. A huge success in Orientation 2020, Adam's speech and Quiz show were once again a success, garnering much engagement from the incoming students. Additionally, many of the informational events that have happened in previous years, such as Pre-UofT and the staff and student panels, were held once again. The Principal's dinner event also made a reappearance this year in the form of a virtual formal-style event, with students having the opportunity to meet Principal Keil and have a one-on-one conversation with him.

There were many new social events this year, including a virtual escape room, led by Events Executive Ankhee Paul, and a murder mystery night. The virtual escape room guided students through a number of puzzles, which had them explore university and Innis resources, while trying to escape Innis College. The murder mystery event was run and hosted by Events Executive Curtis Chambers and featured four Innis Insiders who each took on the role of a suspect in the murder. First year students were tasked with interpreting clues to figure out who did it. Additionally, Innis Insider Yona Anderson led an instructional cupcake baking and decorating social event. On the last day, students participated in a trivia competition to win points for their house.

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Orientation was rounded out with the annual Harold's House event, which saw many exciting submissions such as vocal and instrumental performances, tik tok videos, and a skit by Principal Keil.

Overall, Orientation 2021 was a success with a lot of engagement from first year students. Having had a previous year's experience with the virtual formatting, the decision to stay online allowed for a smooth execution of events.

I would like to give a special shout out to all of the people who made Orientation possible this year, including my co-OC, Shivani, our amazing team of Executives and Leaders, and all of the staff at Innis who helped us, especially Madi Frost, the Assistant Dean of Student Life and Dianthi Fernando, the Student Life Coordinator. I would also like to thank all of the first year students who came and participated!

If you haven't received your orientation kit from Orientation 2020 or Orientation 2021, please sign up for an appointment at [icss.simplybook.me/v2/] to pick it up from the ICSS office, located at 2 Sussex Avenue, Room 107W.

First Rock Sample Obtained from Mars

NASA's Perseverance mission hopes to collect more

Kiran Basra
SCIENCE

Credit: NASA

On September 6, the North American Space Agency's Perseverance rover obtained the first sample of Mars rock from Jezero Crater, which NASA hopes to retrieve in the future for further study. When it arrives on Earth, the rock will become the first object humans have successfully taken from another planet. It will be many years before the sample can be retrieved and studied for evidence of life on Mars, but this core may be the crucial step in finding that evidence.

The rock core was taken using the Perseverance rover's Sampling and Caching system, which has over 3000 moving parts and is the most complex system ever sent into space. Drilling started on September 1 and resulted in a thin core obtained from a flat gray rock nicknamed 'Rochette.' The core was named Sample 266 and stored in an airtight titanium tube. NASA hopes to retrieve it during a future mission through the Mars Sample Return program. As of right now, however, there is no timeline on when Sample 266 will return to Earth.

The sample was obtained from Jezero Crater, a now-dry lake and delta system that has held water at least two times in the history of the planet. The rover is in the crater's fan-shaped delta, where clay has been found. Since clay only forms in the presence of water, this confirms the area was once a lake. The area is similar in geology to Earth's own Mississippi delta, where microbial life can be found just by putting the clay on its banks under a microscope. NASA hopes that by studying the material of the core, they will find evidence that the same microbial life once existed on Mars.

The Perseverance rover is the tenth successful mission to land on Mars out of eleven successful missions worldwide and more than fifty missions sent to Mars total. It launched on July 30, 2020 and arrived on Mars on February 18, 2021 without any of the issues of rocket failure and trajectory miscalculation that tend to plague Mars missions. The Perseverance rover is the most sophisticated yet, with $2.2 billion worth of technology packed into a rover not much larger than a car. Among its new technologies are cameras and microphones sending live footage of Mars directly to NASA's website, and an arm scientists can use to manipulate objects from their base in Pasadena, California, 396 million kilometers away. Another instrument is the Ingenuity helicopter, a small robotic helicopter that obtain footage of the planet's surface, and the first controlled device to fly on another planet. Perseverance is not alone on the surface of Mars: it is one of four current missions on the planet. The missions closest to the Perseverance are NASA's Curiosity rover and the Chinese Zhurong rover.

The primary goal of the Perseverance mission is astrobiological: to discover if life ever existed on Mars. If there was once microbial life in Jezero Crater, Sample 266 may help the Perseverance realize that mission, once the core is brought back to Earth. The secondary goals of the mission are characterizing the climate and geology of Mars, with the hope of preparing for human exploration. For the 220-odd sols it has been on Mars (a sol is a Martian day, 26 hours long compared to our 24), it has travelled less than 3 kilometers. Once Perseverance has finished exploring the delta area, which NASA estimates will take about a year, it will explore the dunes covering the shoreline of Jezero's now-dry lake.

Jezero Crater was first brought to the attention of NASA by researchers at Brown University in 2015, who observed the crater was shallower than a crater of its size should be and hypothesized it had once been a lake filled partially in with sediment. It was named after a small town in Bosnia and Herzegovina, and the word 'Jezero' means 'lake' in most Slavic languages. At 45 kilometers wide, it exists as a smaller, newer, crater inside the massive Isidis Planitia, a large plain formed from a crater larger than Quebec. The Perseverance rover's original landing spot was named the Octavia E. Butler landing site after the infamous science fiction author. As the Perseverance rover explores, many smaller geographical features are being named after features in Canada's own Yellowknife Bay or using words from the Navajo language. The crater was chosen for the Mars 2020 mission after a 5-year process where as many as 60 landing sites were considered. Eventually, Jezero was picked in the hopes that evidence of life could be found there.

Sports Have Finally Returned to Toronto, and That's Great News for Fans and Players

The Blue Jays have returned to playing at Rogers Centre in Toronto. Credit: Kyle Newcombe

Kyle Newcombe
SPORTS

If you're an NBA fan like me, you'll likely remember quite vividly when the league suspended all games on March 11th, 2020 following Utah Jazz center Rudy Gobert testing positive for COVID-19.

There were many reactions to this bombshell announcement, especially since the NBA was the first major sports league to completely suspend all play. My immediate concern at the time was of course the health and safety of the players for my favourite team, the Toronto Raptors. After all, they had played the Utah Jazz just two days prior on March 9th in Salt Lake City.

Despite these concerns and countless others, the focus online immediately shifted towards the league as a whole and the impact of the suspension. As an active member of "NBA Twitter" I came across a variety of tweets regarding the suspension, including everything from worries about players who had COVID-19 to full on denial that the virus was a threat. I specifically remember sitting at my computer, checking my socials, scrolling through the hashtags and wondering when sports would be able to return.

In hindsight, it is easy to see that the COVID train was going to keep on moving no matter what we did at that point. Regardless, every subsequent sports shutdown felt like a gut punch to sports fans all around the world. On March 12th, the NBA G-League suspended its 2019-20 season, Major League Soccer suspended its season for thirty days and the NHL suspended its season effective immediately. On March 13th, NASCAR and Formula 1 both postponed their next two events and on March 16th MLB postponed the start of its baseball season. (Bleacher Report has an excellent timeline of all these COVID-related sports cancellations.)

But with all of that chaos now in the rearview and the slow return of sports over these last eighteen months with many fan-less games in the interim as a temporary solution, sports fans once again have something to cheer (in-person) for.

In-person sports spectating has finally returned to the Toronto area, the largest sports market in the country. It all started with the Toronto Maple Leafs when the Ontario government allowed 550 fully vaccinated health care workers to attend game seven of their first round series against the Montreal Canadiens on May 31st, 2021, free of charge, courtesy of team owners Maple Leaf Sports and Entertainment (MLSE). Intense pressure was put on the government to make this happen after the Canadiens had 2,500 fans in the Bell Centre in Montreal just two days earlier in game six. Unfortunately, the Leafs ended up losing game seven (and the series as a result), so as it turned out those 550 hard working heroes did not have the winning effect many fans were hoping for.

Regardless of this cherry on top of the disappointment pile for Leafs fans, this showed that Doug Ford and his public health advisors were coming around to the idea of having in-person spectators at major sporting events once again. For the government that made Toronto one of the harshest cities in North America in terms of the length of COVID-19 restrictions, this was a huge step.

The Toronto Blue Jays kicked things into high gear when they returned to Toronto on July 30th to play the Kansas City Royals at the Rogers Centre. Needless to say, after not playing a game in Toronto for 670 days (since September 29th, 2019) both players and fans were very excited. Even if you are only a causal Blue Jays fan, you have likely heard about the Jays' home stadium "journey" this season. They began the season playing in their spring training stadium in Dunedin, Florida, then moved to Sahlen Field (their Triple-A affiliate stadium) in Buffalo on June 1st and then, as mentioned, they moved back home to the Rogers Centre in Toronto on July 30th.

Then, on September 24th, the Ontario government announced that they were doubling capacity limits. This meant that the Blue Jays could now seat 30,000 fans in the Rogers Centre instead of the previous 15,000 allowed since their return in July.

As research for this piece (and let's be honest, for fun) I attended the first of these increased capacity games on Tuesday, September 28th against the New York Yankees, one of our bitter rivals in the American League East division. The game was rather important as the Jays, Yankees and Boston Red Sox were all neck and neck for the two coveted American League Wildcard playoff positions. I was seated in section 525 on the top level of the Rogers Centre, just left

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of center behind home plate and let me tell you, the atmosphere was electric.

As someone who has been to many Blue Jays games over the years, this was a huge nostalgia trip for me. Everything from the enormous crowds gathering into the stadium, the wildly overpriced drinks and snacks, the occasional crass fan yelling very targeted insults at certain opposing players and the "OK Blue Jays" theme song during the seventh inning stretch brought me back to a time before COVID when tens of thousands of fans would cram into a stadium without a care in the world.

But these days, you have to care quite a bit to be able to attend a sporting event with a large audience such as I did. On the way in, I had to present proof of vaccination and valid government-issued ID, scan my own ticket (which was on my phone - no paper tickets allowed) and wear my mask at all times when on the concourse and seated but not eating.

Were all of these regulations followed by each and every fan? Of course not. Many fans were sitting in their seats mask-less, despite not consuming any ballpark fare, and there is not much the staff at the Rogers Centre could do to strictly police fans who were simply enjoying the game from seats that they paid for.

Clearly, it is not a perfect system, but I am impressed with the COVID-conscious choices you can make as an attendee. Are you a little more cautious and would prefer socially distanced seating? There are sections designated for you. Are you comfortable being in a crowd but want to have your mask on the whole time? You can eat before the game to avoid any need to unmask yourself. The Blue Jays organization has taken the time to think about the needs of their audience and allowing fans to self-select based on their own comfort level is definitely the way forward for in-person sports, in my opinion.

Despite the still-obvious restrictions, attending the game truly felt like a watershed moment for me personally in the never-ending saga that is COVID-19. It is amazing what a chilly Toronto night and a crowd of 28,769 raucous and long-deprived sports fans can do for your personal morale.

Further watershed moments for the return of in-person sports have also taken place recently; the Toronto Raptors preseason began October 4th at Scotiabank Arena with about 50% capacity, while the Maple Leafs began their preseason just a little while earlier at Scotiabank on September 25th in front of 10,000 mask-adorning fans. Toronto FC returned on July 17th to BMO Field to an audience of 7,000, and the Toronto Argonauts beat the Winnipeg Blue Bombers in their return to BMO Field on August 21st with 9,866 onlookers.

The return-to-in-person-sports-fever has also reached our very campus as the UofT Varsity Blues football team began their season on September 18th at Varsity Stadium vs the University of Ottawa Gee-Gees with a crowd of 2,500 cheering them on. The Blues came away with a close victory, winning 11-10 in the two hour and thirty-six minute matchup.

I spoke to Varsity Blues football head coach Greg Marshall via email regarding the return of in-person fans. He said "Our players were excited to get the chance to play and compete... They were especially excited to share that experience with friends and family again!". I also spoke to recruiting coordinator Joe Cappiello (again via email) who replied "It was great having our fans back! It made all the difference having them in our corner. The noise they made for our defense helped give our guys that last push needed to win the game."

That "last push" is exactly what fans add to the world of sports. Even without fans, world-class athletes can put on amazing shows of skill and many arenas pump in canned cheering and applause to replicate the presence of in-person spectators. What event organizers can never replicate, however, is the human element. Fans add spontaneity, excitement and motivation for the athletes. All you have to do to prove this is look at the receipts; before their return to Toronto, the Blue Jays had a record of 51-48 (.515). Since their return on July 30th, they have performed noticeably better; 36-22 (.620) to be exact. Playing in front of the home crowd has clearly had a positive effect on the players and their performance as a team. Vladimir Guerrero Jr. put it best: "Fans, we need you! Let's get loud Toronto!"

What seemed completely impossible back in the depths of the pandemic is now finally happening. Passionate Toronto sports fans are once again crowding stadiums to cheer on their favourite teams. As long as you are vaccinated and feel comfortable with crowds, I would highly recommend watching some sports in person. We live in an amazing sports city with world-class teams, players and fans. Now that COVID is finally allowing in-person viewing, it would be a shame to miss it.

Some sections of Rogers Centre are designated for socially distanced seating. Credit: Kyle Newcombe

Women in Sport: A Niche for Misogyny and Transphobia

Olivia Fraser
SPORTS

Recently, I have been seeing a lot of commentary on transgender women in women's sports leagues; there has also been an enormous transphobic and anti-LGBTQ+ response in the United States following Biden's inauguration and his support of trans folks. These complaints function to keep trans folks, especially transwomen, out of their respective gender's sports leagues and keep them in their biological sex leagues. The complaints claim specifically how "unfair" it is to cisgender women to be competing against somebody who is apparently inevitably taller, faster, and stronger — somebody who was born in a male body. Not only is this extremely misogynistic, but it is also transphobic. The transphobic assumption here is that cisgender women are playing against a man, not another woman, when transwomen are, in fact, actual women.

When transwomen start to participate in women's sport's leagues and are still viewed and perceived as men by the spectator, systemically taught patriarchal masculinity kicks in and the male superiority complex is threatened by the mixing of masculinity and femininity in a male-dominated field. Michael A. Messner's 1990 essay "When bodies are weapons: Masculinity and violence in Sport" discusses how sports were practically invented by and for men to recover and maintain power after a slice of superiority was lost when society became more rationalized and allowed women to join the workforce. Furthermore, he discusses how sports are not only meant to marginalize and exclude women but to align maleness with particular skills. Thus, when a transwoman enters a women's sports league — leagues that are already devalued because it contests the formation of sports in the first place — it can be seen as a betrayal, or even a failure, of patriarchal masculinity.

With patriarchal masculinity comes the understanding that men are naturally better than women, regardless of what the competition is, and this is because the patriarchy has deemed women weak and feeble. In her essay "'It's Part of the Game' Physicality and the Production of Gender in Women's Hockey," Nancy Theberge reminds readers that "when women were admitted [into sports], it was on restricted terms and according to an adapted model whereby events were adjusted (races shortened; rules altered, as in six-person basketball) to conform to a view of women as fragile and weak" (69). Not only were sports created as a way for men to uphold patriarchal masculinity and gender inequality, even the admittance of women served as a means to maintain the power dynamic and the perception of men as strong and women as weak through the altered rules. Within this mindset, women in sport, especially in physical and often violent sports such as ice hockey and football, trigger a response similar to domestic violence; if women are viewed as something to protect, then watching them in a stadium, arena, or on TV with a broken, bloody nose provokes the audience, namely men and even women who subscribe to patriarchal, hegemonic masculinity to feel uncomfortable and to even play the hero or saviour.

Subscribing to the ideology of women as delicate is another cause of what prompts transphobia against transwomen in women's sports leagues. Firstly, if transwomen are not accepted as valid women, then the perception lives that a man is playing in a women's league, surfacing fragile masculinity and the desperate grip on gender inequality in sport. Not only are transwomen genuine women but believing in the strict segregation of gender in sport also perpetuates beliefs that men are better than women, and thus women need to have their own "safe" and rule altered league, protecting both their fragile reproduction units and their soft, pretty faces. Secondly, women are not fragile and weak, especially in sport, and when a transwoman joins a women's league, even if they are taller, stronger, and faster, usually it is not the players in the league that complain. There are cisgender women who are taller, stronger, and faster than other cisgender women, transwomen, and men. Furthermore, remember Caster Semenya and Dutee Chand, track stars who were both suspended and/or banned for having too much testosterone? Considering this, it is appropriate to ask, what makes a woman a woman? Inability to develop a certain muscle mass? Women's sports are structured and reliant on women performing at a lower level than men to uphold the male superiority complex. Thirdly, excluding transgender women from female sports leagues creates a narrative that transgender people, namely transwomen, are dangerous and threatening to cisgender folks. This is a transphobic perception, as it depicts transness as inauthentic and fantastical rather than valid. Transgender people do not come out as transgender or transition so that they can get scholarships, hit women in hockey, or perve on people in the bathroom. If this is how you see transgender people, you are scared of con artists, abusers, and perverts, not trans people.

Ultimately, complaining about transwomen in sport stems from transphobia and misogyny. It is not about fairness or protecting women, it is about maintaining heteronormative patriarchal masculinity; it is about exclusivity, restricting marginalized folks from participating in society, and maintaining gender binaries and power structures. You cannot claim that you support and believe in equality if you continue to view women as helpless, docile babymakers who need protection, especially in sports leagues. The whole point of participating in sports, especially physical sports, is to experience the physicality, to get banged up, to compete and improve. Transwomen and ciswomen belong in sports, and I, as a woman who has constantly been bruised and bloody from sports, think it is healthy for women, especially young women, to participate in physical sports because it shows them just how strong they are. It teaches fantastic lessons about discipline and identity and passion and capability, the list goes on and on. Do not label transgender folks as dangerous to cisgender women. Instead, go inwards and be skeptical of why you are holding on so rigidly tight to male superiority. Stop withholding people's human rights so you can feel like you are protecting women because you are not, you are only degrading them more and churning transphobia in the process.

Back-to-School Manual

Mackenzie Da Silva
SATIRE

I felt like I was seven again, leaving my stuffed animal behind the day I placed my pajamas in a drawer and pulled on a pair of jeans to go back to campus. If someone had told me four years ago that my last first day of school would be during a pandemic and that my university would be adopting a "hybrid model," I would probably have asked what half of those words meant. By now, we are all familiar with the terminology and way too used to typing into a chat box to get participation points, but nothing really prepares you for what happens when you have to step foot on campus again after a year and a half of existing as a cyber student.

Being a fourth-year student with one full year of normal campus life under my belt, one year that was cut short, one year of being completely online and now a month of U of T's hybrid learning model, please allow my unlucky experiences to be your unlikely guide.

First, I will begin by addressing the elephant in the hybrid-modeled room: what do I do if I have a class in person then another class online immediately after?

Rest assured, it is possible (granted you are not easily embarrassed). If your professor is partial to first-day introductions and you have fallen victim to the hybrid model then you understand what embarrassment I am referring to: that humbling moment when you have to open your laptop in a public area, turn on your camera to reveal your masked self and awkwardly whisper a response to the question "what do you hope to get out of this course?" to your classmates through a screen. If your professor rephrases the question to a more general "why are you here?" you may take a look at your current situation and begin to wonder the same thing yourself.

Mild humiliation aside, attending a class on Zoom after attending a class on campus really is doable. By now, you have probably taken a liking to a particular library or common room where you feel comfortable conducting yourself in a virtual classroom. (My biased recommendation is the Innis College common room.) Plus, now you can ask yourself what you enjoy more: online classes, classes in person, or classes online in person!

Speaking of places to go on campus, you are probably wondering how you are supposed to enter King's Circle with all the construction being done. I was confounded by the very same thing when two first-year students trusted me to guide them to their class at University College that began in fifteen minutes. What started as me feeling like a mother duck with her eager ducklings trailing behind and being thrilled to meet new students and help them get to where they needed to go, quickly turned into what I can imagine looked more like the three blind mice stumbling to their destination. It became the blind leading the blind as I took these patient students to three different entrances before finding one that was not blocked by construction.

Moral of the story: enter through the St. George side.

If you struggle with directions, you may be finding the social distancing arrows plastered around the university's buildings helpful. One type of sign that I find particularly helpful are the "Enter/Exit" labels on doors. If, after a year of lockdown and online classes you have forgotten how doors work, these signs are here to help. The university has even gone a step further to include arrows on the floor indicating that you can indeed enter and exit through the one door you have in your classroom.

Jokes aside, I have noticed a better flow of foot traffic with the social distancing arrows compared to previous years on campus, so if you are still feeling uneasy about being on campus I find that this is a measure that has helped eliminate crowding.

While a crowded campus may be anxiety-inducing due to our current pandemic climate, talking to students in-person after a year of asking a laptop screen "can you hear me?" may prove even more of a stressor. Luckily, after a year of not interacting with students on campus, your possible conversation starters are boundless as there is much to catch up on. Try asking someone how they found their online experience last year or if they have any classes that are completely online this year. Take advantage of our unprecedented times! If the pandemic has given us one thing it is a common experience that we can use to spark up conversations and make new friends.

I hope you find comfort in these tips and observations and feel less alone attempting to navigate your way around campus again (or perhaps for the first time). If this pandemic has taught us anything it is resilience, so hang in there! On the bright side, I think we can all list adaptability as a skill on our resumes now.

Credit: Stephanie Lee

Top 5 Best Disney Remakes

Catherine Dumé
ARTS AND CULTURE

Nothing is more dreadful than hearing that your beloved Disney film and/or franchise is getting a remake or reboot. Since Tim Burton's 2010 release of Alice through the Looking Glass, we have received an onslaught of remake after remake of Disney classics. While I would say Disney did not invent the wheel as there have been many remakes in the past, no one is as aggressive and as collectively hated as Disney.

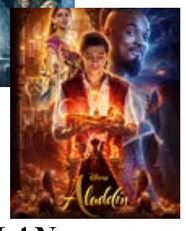
But why the hatred? Isn't Disney supposed to be the place of childhood happiness? In case you have not been keeping up with the times, remakes and reboots are criticized for their lack of originality and for being giant cash cows that bank on nostalgia for a quick buck. When I say a quick buck, I mean the "making billions of dollars at the box office" kind. It is suggested that it is due to a strong sense of nostalgia for these films that older movie goers hate the idea of the original film being replaced with often horrible movies. Now, some people, (like myself) are willing to watch these remakes. However, most of these films come across as lazy "retellings" rather than remakes which only cements that the originals are far superior. After all, who would want to waste another 30 bucks just to go watch a movie they have already seen?

I have seen the argument that this era of remakes is meant to bring new audiences into the fold, considering the fact that all of the originals were locked up in the Disney Vault and will not be given another theatrical run.

However, since last year's release of Disney Plus, this argument has weakened due to the streaming service containing pretty much all of the movies Disney has done over the years, including their first film, *Snow White*.

I could go on and on about the questionable existence of remakes, telling you why I hate them and why I find their attempt at even recapturing childlike wonder to be comical. But today, I want to highlight why certain films are actually good remakes in every sense of the word. Reboots and remakes tend to be used interchangeably, however, they are just one of those words that sound the same but have different meanings — English, am I right?

A reboot is used for franchises and is all about resetting the chronology that has been established over multiple films or episodes. Whereas remakes are focused on updating and/or improving a single film. With that definition out of the way, my ranking of these films will be based on how they "update and or improve" the story as a whole, not how close they are to the originals as that would make them a "retelling". I also will not be looking at how good the films are storywise, so do expect a mixed bag of good and bad execution of plot, character and theme. Of course, since this is a top five, I could not possibly rank all of them, but I ask you to share your own lists in the comments and your reasoning!



5. *BEAUTY AND THE BEAST & ALADDIN*

In dead last we have *Beauty and the Beast* and *Aladdin*. These two are tied because they both keep it very close to the original yet add a new element that really does not change the plot too much.

Beauty and the Beast is actually one of my favorite remakes on this list as it provided some new backstory for Belle and a beautiful solo song for the Beast, along with a new reimagined cast. However, I must admit the film's changes were quite minor in comparison to the others on this list. At least it was not a scene-for-scene copy of the original unlike *The Lion king*. Disney played it safe on this one, but they left room to experiment a little.

For *Aladdin* they added a more feminist theme for Jasmine in the song "Silenced." However, the familiar story follows the original pretty closely. One could argue Will Smith's Genie gave the movie a fresh hip-hop beat sonically, but it does not change the story's structure at all.

4. *MULAN*

Now I know that there is a lot of political and social baggage carried by this film, but to its credit, it manages to retell the original with a fantastical twist with the inclusion of the female villain who is a witch and....dare I say the inclusion of the phoenix abomination. To be clear, this film has poor acting, themes, plot and probably has the worst Mary Sue main Character I ever seen.

However, I am hesitant to add it to the list as the movie that was marketed (a realistic/accurate account of the ballad of Mulan) is a far cry from what we actually got. I personally despise this film since I wrote an article predicting that this remake would be the one that would break the mold and actually do something creative for once. Boy, how wrong I was! However, the fantastical elements they added actually changed the story significantly so I'll give them props for attempting to do something new.

3. *MALEFICENT*

Maleficent was one of the first remakes to actually attempt to be bold and change things a bit! Unlike the rest that still follows the hero, as the title suggests, it focuses on the villain. Now it is not exactly a backstory, even though it goes into her past, it is rather more of a reimagining of the original. The film explores the question: What if Maleficent was good but turned into a villain because someone hurt her?

One of the good things about the film is that it addresses the main thematic issue of the original which was the lack of consent and sexual abuse. When *Sleeping Beauty* originally came out, the idea of a prince kissing you on the lips while you sleep probably seemed romantic at the time. However, it does not hold up well today after the rise of the #Metoo and other feminist movements.

The only problem I have with this film and its sequel is the erasure of Maleficent's original character. Maleficent is considered the Queen of Evil, the worst villain in Disney's roster. However, her reimagining takes that away. She is still considered a villain, but now I am left emotionally confused. *Continued on page 9...*

2. *ELLA ENCHANTED*

I was very close to making this film take first place, but it will be a very close runner up. *Ella Enchanted* is obviously a soft remake of *Cinderella*. I say soft as there have been six other *Cinderella* remakes — including the 2015 version (which is sadly not added to this list as it is a beautiful live action copy of the original) — but *Ella Enchanted* is actually based on the book of the same name written by Gail Carson Levine in 1997 that was inspired by *Cinderella*.

Ella Enchanted has the basic elements of *Cinderella*: orphan girl, evil stepmother/guardian, glass slipper, three nights etc, but it has a lot of fun with the material, making it an original comic classic. For instance, the main character, Ella, is blessed by her fairy godmother with the gift of "obedience" which quickly becomes a curse for poor Ella. To set herself free from the curse, she goes on a journey to find her godmother to reverse it. Along the way she falls in love with the prince and is abused by the prince's uncle who uses her gift of obedience to kill his nephew. This one seemingly small character trait significantly changes the plot and makes it quite unique among the *Cinderella* remakes.

1. *CRUELLA*

Now I must admit that I have not watched the film in its entirety, but I have watched a lot of clips and videos that go in depth examining the movie and why it is sensational. Across the board, people seem to love the film as it focuses on the villain's backstory as a prequel to the original. Unlike *Maleficent*, that essentially reinvents the Queen of Evil as some misunderstood antihero of sorts, *Cruella* actually keeps the villain as evil and conniving. You can even imagine her transforming into that madwoman we know and love from the original *101 Dalmations*. Even though the film keeps the essence of her character, we follow Cruella as she grows up, loses her mother, follows her fashion dreams and takes down the true villain of the film. I really love how they added the themes of classism and applied Marx's theory of the bourgeois and proletariat as the villain of the story is a living embodiment of the bourgeoisie.

Lotus

Aminah Naseer
CREATIVE

Deep in the darkest thicket and thorns,
Therein lies a sad lotus.
And by the hour,
She seeks to vanish,
For the pointy trees,
Would like to preserve,
Her delicate beauty.
Be seen and not heard,
For your petals are too beautiful,
They say.
Not with their mouths, but with their branches.
They tell her that they mean only the best,
That she must never move her petals.
Oh! A curse, she thinks!
A curse!
For to watch the trees all dance and sing their songs,
Is the greatest torture.
Sometimes she likes to curl up her petals,
If only to feel unpretty.
If only,
They understood that deep within her root,
There was something to behold.
Not just Delicate, Pretty, Beautiful or Soft,
But Burning, Strong, Brave, and Powerful.
One day,
When all the trees slept,
She picked herself up,
And went to live,
In a flower meadow.
Her roots exposed,
She was free,
Golden and overwhelming,
They were to behold!

This City Sometimes Feels Like A Movie Set

Film experts and industry professionals on Toronto's growing film industry

Drew-Anne Glennie
ARTS AND CULTURE

Jason Mamoa was spotted eating at the exact same burger place that I eat at in between shoots of season 2 of See (2019-present). I carpool to ringette with a woman who played a background Commander's Wife on Hulu's The Handmaid's Tale (2017-present). Kiefer Sutherland filmed a scene for Designated Survivor (2016-2019) right outside of my dorm on a rainy spring day during my freshman year. Often, when I go jogging on the University of Toronto (UofT) campus, I have to squeeze between the trailers that line Devonshire Place. For a brief period of time in the summer of 2021, I kept running into filming of DC's Titans (2018-present) whenever I was in a rush to get somewhere, not unlike a rival in an old Pokémon game. The other day I saw my own apartment in the background of a TV show I was watching.

While the Toronto International Film Festival (TIFF) puts a worldwide spotlight on film in Toronto for ten days every September, the industry itself is at work here around the clock and the calendar. In fact, Toronto is one of the top five screen-based production centres in North America, investing $2.2 billion in the Toronto economy in 2019 through 30,000 jobs, 1,500 projects, and 7,600 productions. Even with COVID-19 slowdowns, the industry still contributed $1.5 billion to the province in 2020.

Maybe This Is The Big Scene...

"[The industry] has grown exponentially," said actress Theresa Tova in an interview with The Innis Herald; Tova has been working in the city since the late 1970s. "There's a way to make a living here. You don't have to go to the States anymore. There's so much opportunity,"

Toronto remains the centre of English Canadian productions, but has also become a destination for the American film industry since the 1970s-1980s and has been growing since. The city's chameleon-quality plays a role in this growth: "where we're located geographically... where we're located culturally... language and to some extent, our demographics and it's very easy to make us pretend to be the US," stated Adam Nayman, a film critic and professor at UofT's Cinema Studies Institute (CSI), in an interview with The Innis Herald. The weaker Canadian dollar also contributes, which can make a considerable difference when you are working on a project totaling in the millions. Between 1975 and 1982, dubbed the "tax shelter era," filmmakers could deduct their entire investment from their taxable income as long as it was largely produced and post-produced in Canada. Significant tax incentives remain today.

Toronto also has a wealth of talent in front and behind the camera as well as in post-production positions, particularly as more and more crew members were needed for American productions. "What happened over time, basically through piecemeal investment and government subsidies... It built up a group of people who were film professionals," Bart Testa of the CSI told The Innis Herald. "The facilities and the craftspeople and the technicians were there and ready to go and were pretty experienced, and they weren't unionized in quite the same rigid way and the same expensive way that they were in New York and Los Angeles."

"The profile of shooting in Canada in Toronto in particular, as that reputation grew, so did TIFF's... they were getting more and more high-profile movies that wanted to open at this festival in Toronto, and at the same time Toronto was getting bigger productions to work on," Glen Gauthier of Toronto's International Alliance of Theatrical Stage Employees (IATSE) office told The Innis Herald; Gauthier has been working behind the scenes of Toronto's film industry since 1974. "I think they were tied together."

TIFF brings actors and industry members to experience the city. The festival's programming includes business forums that allow stakeholders in Toronto the time and space to convince visiting professionals to form partnerships and shoot their productions here. "In the past 10-15 years, with the city on the map for all these production studios to see Toronto and spend time every single year here and kind of like acclimatize themselves to 'Oh, it's not that far. Oh, it is such a North American cosmopolitan city,'" stated Magali Simard, the Program Manager of Film Sector Development at the City of Toronto, in an interview with The Innis Herald. "And that's when the city started selling itself: 'Oh, you don't just need to come make deals 10 days a year.'" Industry members and stars were also attracted to the vibrant city life they experienced while visiting.

In 2017, Toronto was named a Creative City of Media Arts by the United Nations Educational, Scientific and Cultural Organization (UNESCO) because of its leadership in film, digital media and other forms of cultural expression. "For those who travel a lot, it's one thing to travel but it's another thing to travel to cities that are going with art, culture and entertainment, that's where the pulse of who people is," said Simard. "People here get to live it every single day and, as much as they wish, to engage with it in a hopefully organic way."

Toronto's film industry is only expected to grow in the coming years. "The

Continued on page 11...

next five years is huge, the global production volumes are bigger than ever," stated Simard. "We all know that the streamers have changed the game." According to Simard, Toronto is expanding its studio space by approximately 60% over the next five years, about two million square feet, after years of turning away projects totalling up to $100 million due to capacity limits of their current studio space.

Gauthier hopes that the COVID-19 pandemic will have positive effects on the future of Toronto's film industry, as it showed that shoots can be completed in ten hours. Gauthier explained that in recent years production dates have gotten shorter while individual days have gotten longer, sometimes totalling fifteen hours. Technological advances have caused more staff to be needed on site to get the same amount of work done, putting pressure on production budgets as each additional day of shooting becomes more expensive.

...Maybe I Can Be An Extra At Least

A sentiment echoed through interviews with experts and industry professionals was the ease at which this city could masquerade as another. In popular films, it seems that Toronto is everywhere but here.

Take for instance my old rival, Titans, where iconic spots around the city pose as locales for a multitude of American cities. In Titans, Sonic Boom and neighbouring Dark Horse Coffee on Spadina are two unconnected San Francisco storefronts. Emsley Place's Historic Houses – residence buildings of St. Michael's College – and the bridge next to Brennan Hall double as Washington, D.C. Kensington's iconic Victorian-style buildings are supposed to be located in Gotham. Most egregiously, Casa Loma serves as the outside of Wayne Manor.

"Canada is not on the radar of American culture," explained Testa. "And that's just the way it is. Even though Margaret Atwood wrote The Handmaid's Tale - she's a famous Canadian author - she placed almost that entire story in the United States... Canada's only role is the place you can go which isn't crazy like the United States." Simard expressed more hope: "this amazing cosmopolitan city that we've become over the years really makes it an attractive place, increasingly... So I think it's a lot of elements that may get eventually like, not just Torontonians wanting to tell Toronto stories but others wanting to back them up and be interested in doing that, so we'll see what the years ahead bring." She pointed to Pixar's 2022 feature Turning Red, directed by Sheridan College graduate Domee Shi, set against the backdrop of early 2000s Toronto.

Toronto has historically had a vibrant independent movie scene pre-existing and then running parallel with the mainstream film industry, starting with the development of underground/subversive independent productions in the 1970s. "The eighties would be synonymous with the Toronto New Wave, which is a young vital indie-minded artisanal school of filmmakers," said Nayman. "They make movies that are kind of about Toronto culture, and that stream continues and deepens and diversifies through the nineties and the two-thousands." Ron Mann, a filmmaker of the Toronto New Wave and an Innis College alumnus, explained in an interview with The Innis Herald that "these were a group of people who are the same generation, like the same age, and who all were friends, played baseball together. But had completely different artistic visions, but we all worked on each other's films."

Mann emphasized that Canada still offers a lot of support programs for independent filmmakers, at least relative to the United States. It is distributing these films widely that raises issues. Nayman pointed to the flattening effect of franchise films in the post-Star Wars era, leaving critics less space to dictate the market share of films. "Marvel can tell you what you're going to be watching in March of 2025, and you have no choice in the matter because that's what's going to play on 4000 screens, it's four years away, but it's planned," he explained. "What chance do smaller films, Canadian or otherwise, really have except for people who are sort of the self-selecting group that knows that they're going to go see them and patronize them." The closure of more and more of the independent movie theatres that show Canadian productions and the dominance of streaming services uninterested in the independent sector have also played a role.

Despite its location, Torontonian stories are also rare at TIFF. Of 176 new films shown at TIFF, 20.4% were at least partially produced in Canada, almost half of which – or 9.1% total - were in the Short Cuts section. Seven of said films were produced and take place in or around Toronto – in part or in full - including three documentaries, one short film and three in the Discovery category for new filmmakers. This is noteworthy, as film festivals offer the opportunity for filmmakers to screen their movies, but also to partake in networking, marketing and exposure. "One of the key things film festivals have the power to do is provide a platform for films and filmmakers that don't have the support of distributors and marketing campaigns behind them," stated Anna Bogutskaya of the Underwire Festival UK in an interview with Screen Daily in August 2016. In the same interview, Lucy Fisher of the Gold Coast Film Festival explained that "film festivals have many roles in the 21st century – discovery of great films, making films accessible, curation of films for audiences, opportunities for industry."

Even without changing their programming to be more Toronto-oriented/inclusive, there are other ways to bring wider awareness to Toronto's stories. TIFF is currently partnered with festivals that share South African, Palestinian, Irish, Iranian, Italian, Brazilian and Korean cinema, but none that focus specifically on Torontonians. Perhaps if TIFF used their tremendous platform to bring the many stories of our city to the wider film industry and world, we would find ourselves on the United States' radar and projects set here would become more palatable.

Or perhaps not. Perhaps the popular films emerging from Toronto will continue to be in service of what Testa refers to as a "narcissistic country" in the United States. "The good thing is," Mann said, "Filmmakers will make films no matter what."

Pop Punk Renaissance

Mayumi Ramos
ARTS AND CULTURE

Anyone who has had an emo phase in middle school knows that pop punk is the perfect outlet for all your teenage angst. I, for one, blasted "I'm Not Okay (I Promise)" and "Misery Business" through my Hot Topic earbuds on the bus ride home from school. The record label Fueled By Ramen was hugely responsible for the success of the genre, with many popular groups such as Paramore, Fall Out Boy, and Panic! At The Disco under its belt, all of whom often blurred the line between pop punk and emo. However, the genre lost its mainstream popularity in the early 2010s with a shift in interest from guitar-centric music to dance-focused pop radio music, pushing pop punk to the fringes of the music scene.

Part of the appeal of 2000s pop punk was how raw and authentic it was. Bands such as My Chemical Romance and Pierce The Veil were formed by angsty, suburban high school students who held practices in their parents' garage. Themes focusing on the growing pains of adolescence and a contempt for their suburban hometowns were prevalent in their music, creating a relatability that appealed to teens all across North America. These bands often rose to fame in an organic way: they made music, distributed it — without necessarily seeking to get famous — and got discovered by record label executives. Their do-it-yourself ethic shone through in their music and in their aesthetic, often coming off as a "screw you, we're doing our own thing, and we won't conform to your standards".

Modern pop punk has adopted many characteristics from 2000s pop punk. Many songs focus on the same themes — teenage love and heartbreak, not conforming, and the coming-of-age struggles — packaged up and laced with typical teenage angst. Take Olivia Rodrigo's "brutal" for example: *"I'm so sick of 17 | Where's my fucking teenage dream? | If someone tells me one more time, 'Enjoy your youth' | I'm gonna die"*. With the world looking bleaker by the day, combined with insecurity and FOMO brought on by social media, as well as quarantine and having to spend the so-called "best years of your life" locked inside your bedroom, it is easy to see how pop punk and its themes have reclaimed its spot in the mainstream and propelled to the upper ranks of the global charts. Anybody, especially teens, can relate to the feeling of being exhausted, being tired of being optimistic and pretending that everything is fine, and being mad at yourself and the world. People gravitate towards music that encapsulates all those feelings, so naturally, the remedy is to blast angsty music, music you can scream to.

The pop punk themes of the early 2000s remain the same today. Teenagers are still spearheading the genre and it still, for the most part, *sounds* like pop punk. So what makes modern pop punk different? The genre has always embraced and showcased their non-conformist ethos and DIY ethic, indirectly placing an emphasis on the messiness and chaos of adolescence. Now, most things are carefully crafted, from album rollouts and marketing, music videos, and even the artist's aesthetic and image. This meticulous curation often appears inauthentic, using the artist as a vessel to carry out a marketable, sellable image rather than the artist having the creative freedom to do things their own way — a direct contrast to the style of the 2000s. Record executives know what will sell, and right now, that is the pop punk, e-boy, "alt" aesthetic popularized by TikTok and its stars, with social media personality Lil Huddy leading the movement. The app is largely responsible for the recent explosion of the genre, with 15 second snippets of pop punk-esque songs like "good 4 u" and "Happier Than Ever" often going viral. Because of the role of social media, the genre is becoming increasingly accessible and palatable to a wider audience. It is still playing with darker themes and aesthetics, but is giving a more radio-friendly twist, which one might argue, directly violates the anti-consumerist and non-conformist values of pop punk.

To add insult to injury, it seems as though there are hardly any pop-punk artists in the mainstream music scene who have come up entirely by themselves. Olivia Rodrigo was a Disney star, and Willow Smith and Billie Eilish have both had massive financial and industry backing. There is no denying their immense inherent talent, but to say they rose to fame completely on their own would be a lie. Nevertheless, it is a significant step forward from the typical image of the 2000s pop-punk scene. The genre was saturated with people who looked a certain way — namely, white and male. Female pop punk musicians were rare, musicians of colour were even rarer, and it

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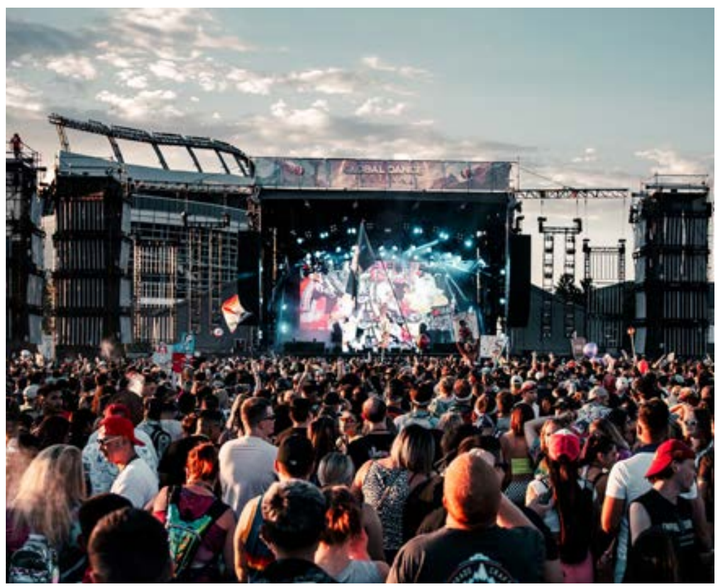


was practically impossible to find a female pop punk artist of colour. Today, acts like Meet Me @ The Altar, an all-women of colour band, and Pinkshift, with a female South Asian lead vocalist, are leading the way and carving out a more diverse and inclusive space for young people to push the boundaries and conventions of pop punk.

The rules are bending and breaking, and that is an amazing thing to witness—experimentation and innovation is what is moving the genre towards a more renewed, revolutionary version of itself. A notable example is the recent alliance between pop punk and hip hop. SoundCloud emo rap artists Juice WRLD, Lil Peep, and XXXTentacion planted the seeds for this dynamic alliance to blossom, with music critic Al Shipley describing punk rap as a "commercial juggernaut". It has certainly earned that title, with Machine Gun Kelly's guitar-driven album *Ticket to My Downfall* charting higher on the Hot 100 than any of his previous albums, as well as 24kGoldn and Iann Dior's emo rap song "Mood" securing the top spot on the chart. Artists like Machine Gun Kelly, Willow Smith, YUNGBLUD, and Olivia Rodrigo are expanding the horizons of what is "allowed" to be considered popular. Even streaming platforms and TikTok, despite their issues, do serve as a gateway for a wider audience to dig deeper into the genre and step out of their music comfort zone. Pop punk certainly is not dead, but in order to keep it alive we need to look further than the chart-topping acts. Returning to the very fundamentals and original ethos of the genre by uplifting small artists from the grassroots pop punk scene who are doing boundary-breaking, innovative things is what will ultimately sustain the genre's revival.

The Clockworker

Rishibh Prakash
CREATIVE

Rob sighed as he stood up, hearing his joints creak. He was getting too old for this, he thought, maybe he should look into some other work. An idle thought he knew he would never act on. He couldn't. He looked out the window and was surprised to see the darkness that had fallen. You would think a clockmaker of all people would be better able to keep track of time.

His thoughts were broken by the ringing bell. Customers this late were quite rare. He raised his eyebrows as he got a closer look at his newest patron. Customers younger than ten were even rarer. "How can I help you, dear? Are you lost?" he asked the young girl in rags standing before him. She had a worried look in her eyes and something clutched tightly in her hands. "Are you Rob the Old Timer?" He couldn't help chuckling at the nickname, a far more appropriate one than the namers intended. "I think that's what they call me. How may I be of service?" She placed the item on his desk, having to stand on her tiptoes to do so. "They said you're good with this kind of stuff. Could you maybe fix Ian?" The plea in her eyes and voice was far too evident. He looked at the mess of nuts and bolts on his desk that could have been humanoid in some distant past. "I'm afraid this little guy has seen some rough days. I'm not sure I can do much to save him." "I understand," she said glumly. "It's just... It's just I've had him forever and—and he was my friend—and, and..." Her voice trailed off, unable to finish the sentence. All her nervous energy had instantly dissipated, replaced by the lethargy of sorrow. He was sure he could just about see the tears in the corner of her eyes. "Tell you what," he found himself saying, knowing it was a bad idea (once again, you would think someone like him would have greater control over themselves), "why don't you sit there by the fire and warm up a bit. I'll take a look at Ian and see what I can do."

He watched her walk glumly to the fireplace and sit down on the armchair. Luckily it was facing away from him. Well, there was only one thing he could do. Making sure she wasn't looking, he slowly peeled off his gloves and lightly tapped his chest, feeling the crystal that rested within. Out of habit, he looked out to make sure there were no city guards around. Not that he needed to, his clothes hid the incriminating green glow. Ah well, it never hurt to be careful given that the alternative was... unpleasant to say the least.

Anyway, no time to think about that now. He pulled some of the power from the crystal and sent it towards the doll. The metallic sheets bent themselves into their original shapes, sometimes seeming to grow out of nowhere. The screws began to straighten themselves out and fly into place under Rob's silent command. The dust and grime disappeared from every nook and cranny (if he was going to do this, he would do this properly thank you very much). A small tin man with a crude smile painted on began to form in his hands. Once everything was set, Rob let the gears whirl back into life.

The girl awoke with a start at the noise. "I'm sorry. I didn't mean to wake you up." he said gently. "I wasn't sleeping." she replied, rubbing the sleep out of her drooping eyelids. "Are you done?" "I think so," Rob replied. "Take a look and tell me if there's something I've missed." The girl wound up the key at the doll's back. When she let go the doll began awkwardly walking across the counter while doing a dance. The girl gave a squeal of joy and joined in with the dancing. Rob gave a small smile. It was worth it he supposed.

She suddenly stopped and dug around in her pockets, bringing out two copper coins. "I'm sorry I don't have much to pay you with. This is all I have right now." she said meekly. Rob wrapped her fists around the coins. "You pay me by getting yourself a nice meal. Unfortunately not something I can get you myself. Now go before it gets even darker." She grinned and ran out.

Rob smiled and then winced as he stood up once more. His joints felt a decade older. "They pretty much are," he muttered to himself. As he blew out the candles, he felt the cracks in his crystal widen. Not a trick he would be able to pull off many more times. Retirement was now a few weeks closer.

Cozy Pumpkin Cheesecake Recipe

Aminah Naseer
RECIPE

Cooking time: 40-60 minutes
Prep time: 10-20 minutes
Set time: approximately 4 hours

Halloween is just around the corner and the fall season is in full swing! So, buckle down and enjoy the pumpkin weather with this delicious pumpkin cheesecake!

• For this recipe, you will need a 9" springform pan (or any cake pan close to 9") and parchment paper.
• You will also need plain pumpkin puree or canned pumpkin pie filling. The canned filling will most likely have spice flavor, but if you are using a plain pumpkin puree you will need to add more sugar and some warm Autumn spices (you can always buy pre-made pumpkin spice instead of making your own).
• Since it is pumpkin season, you should be able to find canned pumpkin at your local grocery store, but you can make your own pumpkin puree too!
• Also, if you are vegan or dairy-free, you can substitute with vegan butter, vegan cream cheese and vegan cookies. Feel free to alter the recipe to your liking! Now, let's get started!

Ingredients *(for the asterisks see notes to the right)*
Cookie Crust
- 1 and ½ cups graham cracker crumbs (or any cookie crumbs you like!) *
- 2 tablespoons melted unsalted butter **
- A pinch of nutmeg (1/8 teaspoon)
- 2 tablespoons of brown sugar (for extra sweetness!)

Cheesecake Filling
Using flavoured pumpkin pie filling:
- 2 blocks of cream cheese (2 cups/500 g) ***
- ½ cup canned pumpkin pie filling (flavoured)
- 2 eggs ****
- 3 tablespoons brown sugar
- 1 teaspoon vanilla extract

Using plain pumpkin puree:
- 2 blocks of cream cheese, softened at room temperature (2 cups/500 g) ***
- ½ cup canned pumpkin puree (un-flavored) or homemade pumpkin puree*****
- 2 eggs ****
- ½ cup brown sugar
- 1 teaspoon vanilla extract
- 2 teaspoons store-bought pumpkin pie spice mix (See substitution)

OR make your own spice mix (substitution for store-bought mix)
- ¼ teaspoon ground nutmeg (or 1/8 teaspoon)
- 2 teaspoons ground cinnamon
- ¼ teaspoon ground ginger
- ¼ teaspoon ground cloves
- ½ teaspoon ground allspice powder

Toppings:
- Whipped cream
- Sprinkled nutmeg
- Pecans

NOTES
* For the crust, I recommend using graham cracker crumbs, but you can also substitute any mild-tasting cookies (sugar cookies, gingersnap, chocolate etc.). I used about 10 full graham cracker sheets.
**Melt the butter in your microwave in 20 second intervals. Once it becomes completely liquid, let it cool and add to your cookie crumbs. You can also use a stove but be careful not to let the butter burn.
***For the cream cheese, make sure it has been sitting at room temperature for at least 30 minutes to an hour. If your cream cheese is too stiff, making your cheesecake filling will be harder.
**** Add the eggs one at a time and mix thoroughly between each egg.
***** To make pumpkin puree, you need to roast a small pumpkin (after cleaning and removing seeds) for 45 minutes until it is soft. After it has cooled down, you can use a blender or food processor to get it to puree consistency. Save the excess puree in the freezer and use it for other great fall recipes!

INSTRUCTIONS
Step 0.5: Make your pumpkin puree if you are choosing to make it at home.*****
Step 1: Preheat your oven to 325°F
Step 2: Crush your graham crackers (or other cookies) into crumbs and combine with melted butter, nutmeg and brown sugar. Set aside.
Step 3: Prepare your pan. Grease the pan with butter or non-stick cooking spray then place a layer of parchment on the base.
Step 4: Add the crust mixture into the pan, covering the base completely. Press down to compact the crumbs against the walls and base of your pan.
Step 5: Place the crust in the oven for 7-10 minutes.
Step 6: If you are mixing your own spices, mix nutmeg, cinnamon, ginger, cloves, and allspice in a small bowl and set aside.
Step 7: As your crust bakes, make your filling. In a large bowl, combine the softened cream cheese with the pumpkin pie filling. Then add the eggs, brown sugar, and vanilla extract. OR combine cream cheese with pumpkin puree, then add the eggs, brown sugar, vanilla extract and spice mix (homemade or store-bought). Mix filling ingredients until well combined and a smooth semi-liquid is formed.
Step 8: Take the crust out of the oven and cool in the fridge for 5 minutes. Once it has cooled down, pour the filling into the pan.
Step 9: Place the pan back in the oven for 30-50 minutes until the cheesecake has firmed up and has a slight golden colour.
Step 10: Remove the cheesecake from the oven and refrigerate for 4 hours or more.
Step 11: Remove the cheesecake from the fridge, decorate with whipped cream, sprinkle with nutmeg, and top with pecans.
Step 12: Eat and enjoy your pumpkin cheesecake!!!

where are the water fountains on the 12th floor of robarts?

A Back-to-School Playlist

Eva Chang

PLAYLIST

Welcome back to campus!

This year brings you in-person classes, a million pages of readings, new friends (or maybe even lovers), and hoping that someone will approach you in front of Sidney Smith as you sit outside, eating fries, and try to come up with why specifically *you* stand out from everyone else doing the same thing. Your room is decorated with little knick knacks from home. Sometimes you pace back and forth in it, planning the week out aloud despite being the only one in the room. The floor makes your feet dirty. You study dutifully in Robarts, taking notes on the same journal article for hours. Eventually, you wander the dark stacks looking for something—you're not sure what, but you know it must be found.

This playlist, which goes along to all of the above scenarios, is along the spectrum of alt rock and indie pop (with the occasional trumpet mixed in). We start off with an instrumental to set the mood and then dive into a liminal musical journey that may or may not embody how it feels to walk out of a lecture hall after a three-hour class: eyes squinting in the sunlight, legs slightly sore, throat dry perhaps. It leans towards a bittersweet mood, one that is half upbeat yet half daydreamy/fugue state inducing.

Along with a couple of popular songs from TikTok (to entice the hesitant listener), there are plenty of quirky electric guitar rhythms and synth-y melodies to tap your foot to. There are also a wide variety of lyrics, to cater to any university-related scenario including themes of love, starting anew, disappointment in oneself, and feeling undermined by that *one* person who keeps on assuming you know less than you actually do. My personal favourite is in a soundbite at the beginning of Hippo Campus's "Honestly": "I'm sorry, I'm sorry, I'm sorry, I'm sorry, I suck, I suck!" To which another band member playfully replies, "Yeah you do!"

I think this playlist is best listened to on a mildly chilly day, when the city is at the brink of falling into a proper Autumn. Indoors or outdoors, it doesn't matter— go live out that dark academia movie scene or that brightly colour-graded romcom. Listen to this while you walk, saunter, or dance along the asphalt streets on campus.

Tracklist:

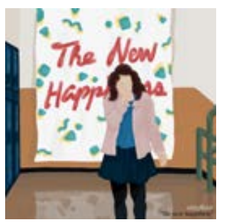
1. The Sea Is Deep and the World Is Wide – Love Fame Tragedy

5. overbehind – flor

9. Hot Rod – Dayglow

2. Coming of Age – Foster The People

6. Chemicals – Rosemary Fairweather



10. HML – Sisyfuss

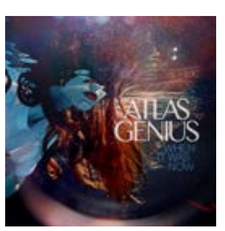
3. Lisztomania – Phoenix

7. Clueless – The Marías

11. Chinese New Year – SALES

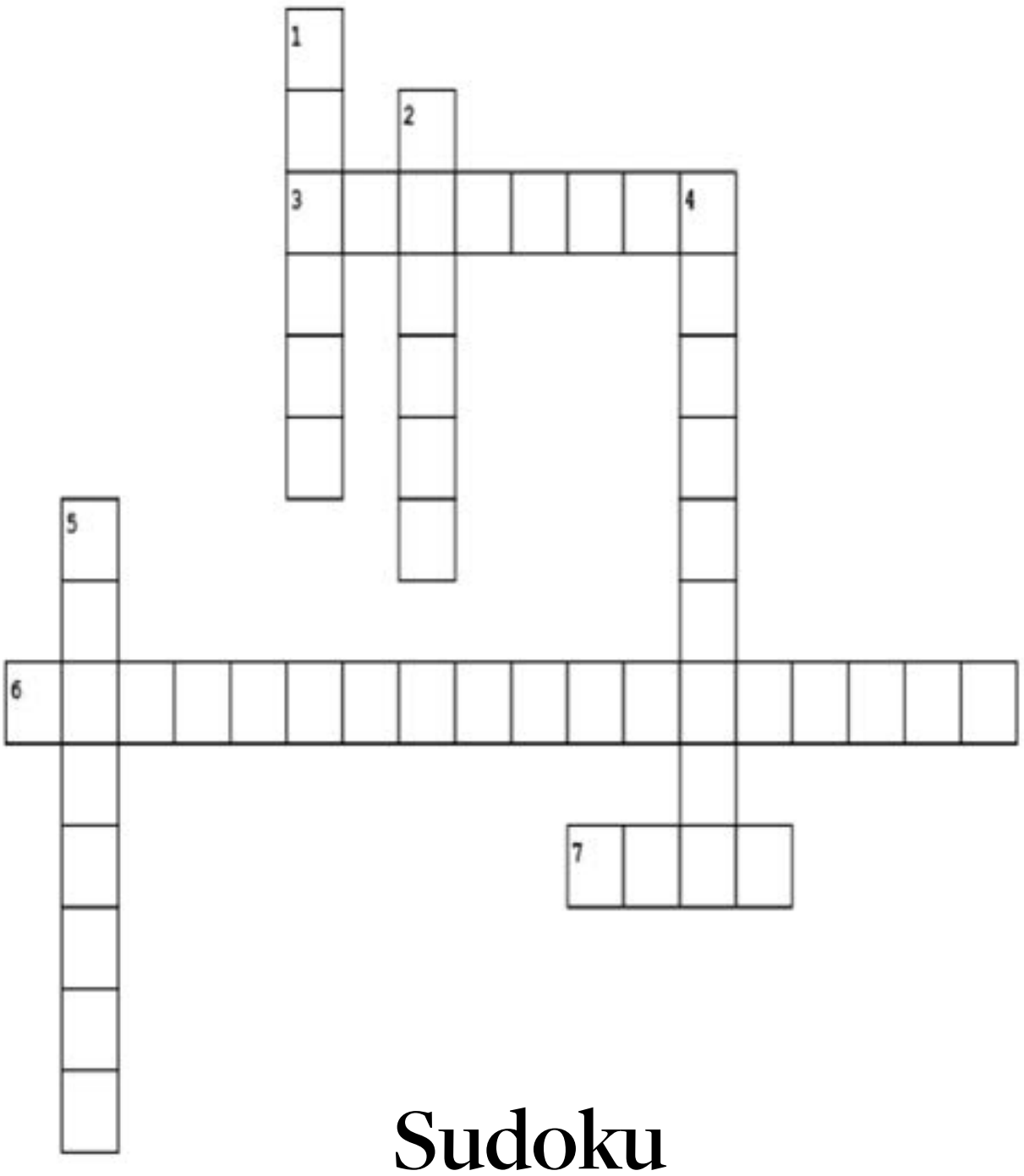
4. Honestly – Hippo Campus

8. Greek Tragedy (Oliver Nelson TikTok Remix) – The Wombats, Oliver Nelson



12. Trojans – Atlas Genius

Spooky Back to Campus Crossword!



ACROSS

3. The most frightening part of classes.
6. Construction hell on campus (v spooky).
7. An essential part of some Halloween costumes that we now have to wear whenever we are indoors.

DOWN

1. A Thanksgiving bird that looks eerily like Robarts.
2. "So come up to the lab, and see what's on the slab. I see you shiver with antici..."
4. RIP this library's coffee joint... perhaps it will rise from the dead very, very soon...
5. The musical spooky queen herself, Phoebe _____.

Dear reader of *The Innis Herald*,

Though some may argue you don't exist and that this newspaper is used solely as compost bin liners, we see you, and we want to thank you. We were so fortunate to be able to adapt to an online model for the 2020-2021 school year, and in doing so, our viewership increased dramatically. It filled our hearts to see so many people engaging with *The Innis Herald* and it inspired us to continue to publish wholesome Innis content. With all its quaintness, *The Herald* has been a legacy at Innis. We are so grateful to continue the tradition this year, with a return to print publishing, which is all thanks to you — the reader. Without an audience, publishing would simply not happen, and our beloved niche newspaper would die away. The Innis Herald is passionate, purposeful, and inclusive, and its reputation would not be achievable without our readers. So, buckle up for another year of enjoyable content written by your peers, and while you read, just know you are so very much appreciated.

— The Masthead

Sudoku

EASY

	5	8	6					
					1			
7		6	2					
				2		9		7
8	9	3			7			4
				5		3		
	2		8	1			3	
				9	4	7	2	5

MEDIUM

5							1	
	7			1				
				7	2		8	
		4	9				6	
9						2		3
	5							7
8			3		9			
1		6		4			7	
						3		

The Innis Herald has given a voice to the students of Innis College and the University of Toronto since 1965. We circulate 500 copies of our paper to Innis students, alumni, faculty, and anyone else who happens to come across it.
We are committed to covering stories that matter to students. Our content aims to help students connect to their college, campus, city, and world.

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